



**Katja Seib, *Mona Lisa's Smile* (left, 2020); *Bang bang (he shot me down)* (right, 2020). Installation view, Hammer Museum
Installation view, *Made in L.A. 2020: a version*, Hammer Museum, Los Angeles.**

Photo: © Joshua White / JWPictures.com

The revelation of the show for me was the hallucinatory imagery of Düsseldorf-born painter Katja Seib. Her portrait of a pallid, yellow-haired woman sitting at a desk with blank paper and pen, while a drop of bright red blood falls from her fingertip as if she has been bitten by a snake from the jungle-themed wallpaper behind her, is enigmatic and unforgettable. In some canvases (she uses raw hessian), Seib identifies paint with blood. In others, she makes the connection between women making up their faces and her own work painting faces—lipstick being a rough slash of the artist's brush. These hints of violence in the paintings read like anxiety made manifest, physical, visible.